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Abstract: (92 words)

VacZineNations! is a collaborative artwork led by Rachelle Viader Knowles and Mkrtich Tonoyan, produced by artists, students and designers in the UK, Canada, China and Armenia, and exhibited as part of <Immune Nations> at Galleri KiT in Trondheim, Norway, and UNAIDS in Geneva, Switzerland in 2017. This critical dialogue text gives insight to the necessarily messy approach used to develop a project with over a hundred participants, working from multiple disciplinary and geographic perspectives. This text is accompanied by a second paper that positions the artwork within the context of practice-led research.

Title:

VacZineNations!, a Critical Dialogue (with Mkrtich Tonoyan, Patrick Mahon, Lisa Webb and John Hammersley)

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Intro

How does the social crux of the vaccination issue—public good versus individual choice—vary between different countries and communities? How can we position and communicate local experience in global contexts? These questions were the starting point towards a project with many participants, *VacZineNations!*, devised by Knowles and Tonoyan as an interdisciplinary platform bringing students and artists together. Drawing submission from Canada, the UK, China, and Armenia, in printmaking, visual arts, graphic design, journalism, and creative writing, the project mirrored the interdisciplinary approach of <Immune Nations> as a whole, and asked participants to consider how they might employ strategies of collaboration and nexus thinking in relation to the topic of vaccinations. With a format for engaging multiple voices and perspectives in place, Knowles and Tonoyan asked participants to consider the thematic question within a broader consideration of how can artists, designers, journalists and policy makers might work together to challenge vaccine hesitancy.

In the overview of the project below, we begin by providing a description of *VacZineNations!* and introduce the broad range of participants involved, and the approach taken within the three different projects that developed. We then present perspectives and reflections from the students, artists and project collaborators. Finally, we offer concluding reflections on *VacZineNations!*, highlighting how intentionally messy processes can blur boundaries, and reconfigure participant roles.

Overview

VacZineNations! and the three works that formed this contribution to the <Immune Nations> exhibitions in Trondheim and Geneva can loosely be described as *Big Zine*, *small zine* and *Window Graphics*. In scope, *VacZineNations!* was ‘messy’, with these three categories of works devised by the project initiators, Knowles and Tonoyan, to loosely encompass and engage a broad range of ideas, creative approaches, geographic and disciplinary perspectives. The project was designed to evolve and change in response to the contexts of display and the input of

participants, reflecting Knowles's interest in artistic research as "wild knowledge" (Busch 6). Kathrin Busch's provocative term indeed captures the adventurous spirit of undertaking artistic research beyond a clear roadmap. In imagining this wild approach, its evasive knowledge reveals itself in fleeting glimpses from multiple points of view and from a perspective that can only be an interdisciplinary one, a perspective that certainly is exemplified within the broader <Immune Nations> project. *VacZineNations!* was, to varied degrees, graphic design, science journalism, health policy, education and contemporary art, undertaken through dialogue-based methods that embraced multilingualism, cultural exchange, collaboration, multiple authorship, teaching and learning. A hundred and one people contributed to *VacZineNations!* Of this group, the majority were students from Coventry University in the UK, Central South University in Changsha, China, as well as Western University and the University of Alberta in Canada, with additional contributions from Armenia. But while this list locates countries of residence, the list of nationalities is far greater as the Coventry University group alone included a high proportion of international students from countries as diverse as India, Bulgaria, Thailand and Nigeria.

Big Zine began as a series of graphic posters and print works, shown as a wall installation at Galleri KiT in Trondheim and in its final finished form as an oversized 'zine' publication for the exhibition at UN AIDS in Geneva. The contributing works were drawn from an assignment that posed the same challenge to students as the participants of the broader <Immune Nations> project, namely to consider how creative means could challenge the problem of vaccine hesitancy. The assignment was set to undergraduate visual arts printmaking students at Western University and the University of Alberta, and graphic design students at Coventry University and Central South University, who worked together on research for the project through online tools, then through two face-to-face workshops in Coventry and Changsha as part of an exchange programme. The works from the Coventry - Changsha exchange programme were also collated into a *small zine*.



1. *VacZineNations!* poster installation at Galleri KiT, Trondheim, Norway



2. *VacZineNations!* The *Big Zine* at UNAIDS, Geneva.

The *small zine* project was a series of limited edition hand-made publications, distributed for free at each of the exhibition venues. The contributing works were primarily developed through an assignment set to Masters-level graphic design students at Coventry University, with input from undergraduate students on the Coventry University journalism course. The students worked together in groups to research issues related to vaccination and produce design solutions as responses to their research in the form of handmade zines. The zines made by students were accompanied by two other zines made by artists John Hammersley (UK) and Alex Gubbins (USA/Armenia).



3. *VacZineNations!* The *small zines* at UNAIDS, Geneva.

As a site-specific response to the architecture of the UN AIDS building in Geneva, a further assignment was set to graphic design students in Coventry and the exchange students from Central South, to design images that could be produced in vinyl as *window graphics*. All the submissions were included in the Coventry - Central South *small zine*, a selection was displayed in poster form in Trondheim, and works by Lu Song, Cui Yixuan, Ziyan Peng and Claudia Poppy were produced as window graphics for the exhibition in Geneva.



4. *VacZineNations!* The *Window Graphics* at UNAIDS, Geneva.
Left: Lu Song. Right: Ziyan Peng and Cui Yixuan.



5. *VacZineNations!* The Window Graphics at UNAIDS, Geneva. *Bunny* by Claudia Poppy.

Dialogues

As a method of capturing experience and provoking reflexive consideration of the process of participation in <Immune Nations> and the resulting *VacZineNations!* projects, three separate face to face dialogues were undertaken. The first took place in Geneva, during the installation of the second <Immune Nations> exhibition at UNAIDS in May 2017, between the project initiators Rachelle Viader Knowles (RVK) and Mkrtich Tonoyan (MK), and Patrick Mahon (PM), one of the other artists involved in <Immune Nations>, who also brought his students from the University of Western in Canada into the project. The second dialogue took place in August 2017 between Knowles and Lisa Webb (LW), Course Director for the MA Graphic Design at Coventry University. The final dialogue also took place in August 2017, between Knowles and John Hammersley (JH), a lecturer in Graphic Design at Coventry University, and one of the artist participants who contributed a small zine to the project. The texts that follow weave these three dialogues into one.

MT: Were you skeptical about the <Immune Nations> project at the start?

RVK: Yes, I was skeptical about how a group of science/immunology people, public health people, art people would find a pathway together towards something interesting in a very short timeframe—just how this was all going to turn into coherent exhibition projects. It all seemed a bit daunting.

MT: So you had the same concerns I had.

RVK: Yes! But thinking back, the concerns shifted when we started thinking about mechanisms for getting students involved. Patrick, you brought your group of printmaking students from Western University into the *VacZineNations!* project. Without putting words in their mouth, what sorts of things did your visual arts students get out of this in terms of the broader resonance and thematics of the project? How much filtered through?

PM: I would say quite a lot. They were interested—more interested than I expected them to be—in the subject of vaccines, and there was a group of Chinese students who had strong narratives around how vaccines are thought about and used in China. Also, some of the Canadian-born students talked about it generationally, that they experienced their parents as more vaccine skeptical than they are. So, it generated a considerable amount of interesting discussion and I was quite surprised at how intently my students engaged with the subject itself. I would say that the most transformative dimension of the project was that they seemed to come around to feeling that their work as artists could really engage in real world subjects, and be interesting not only to them but also to other people. And that I thought was a huge learning moment for them. In art schools in Canada, there's still a pretty strong bent towards art as an autonomous activity, art for the art-world and all that sort of thing, so I was nervous that they were going to roll their eyes and only engage with this in so far as I had assigned it. But in the end it felt like it didn't take that long before they were actually taking ownership of their involvement in the project.

RVK: It's interesting that your concerns about the students being skeptical of taking part in such an interdisciplinary 'issues-based' project perhaps matched ours as the artists involved in *<Immune Nations>*, in that I think we started with a lot of worry about how we were going to pull this off. I remember being anxious at the start of this project about my ability to 'learn immunology.' Put another way, what I was asking was how much knowledge transfer are we getting involved with here? And at the end of the day, interestingly, it seems like it really became an exhibition and the emphasis on health policy thing fell away.

PM: I think the strength of the exhibitions demonstrate that the artists in the project were invested in producing works that would be well received from our disciplinary perspective. The health policy people and scientists really did try and engage with the artists in meaningful ways but it wasn't like we were trying to put on the hats of the policy people and try to think how they think, because that seems a bit beyond what we could reasonably achieve. I also think we realised that as artists what is it that we do: we try and communicate in ways that are creative and expansive, we try and draw attention to things that maybe the average person in their daily life don't take notice of, so we have certain methodologies and expertise that in the end we used. Now, we had to have enough content to actually make a good job of it. But I think that's the challenge: to not to get so anxious about what we don't know that then we are not trusting our own instincts as artists.

RVK: The interdisciplinary 'tension' you are getting at here is certainly something we wanted to build in to the students experience of the *VacZineNations!* project. We invited our journalism course at Coventry University to get involved also but in the end only four journalism students chose to participate. It was extremely difficult to entice collaboration between the courses and in the end, it fell rather flat.

MT: We also tried to bring journalism students into the project with the idea that they could gather data and media analysis on the topic of vaccination from the Caucasus region that would have been very interesting to share with the other students in Canada and the UK. But we also could not make it happen. From our point of view, our curriculum is too rigid to accommodate experimental projects like this one and students didn't want to do this work as 'extra.'

PM: We also had problems getting journalism students involved at Western University, and it is really apparent that if a project is not for marks, or they don't know how they are credited for this work, students are reticent. My visual arts students' work was embedded into the course/module, so that helped. But I think if there is not a culture of seeing beyond the defined borders of your field in terms of outputs, it may just seem weird and remote. But, I think what brought the point home to my students was when we did the live skype tour for them from the exhibition at Galleri KiT in Norway and they saw their works on the wall. For them for sure it was a perk that their work was having a life in the world, so I think that is also a big part of it. It wasn't just an experimental collaborative thing, but it was going to have results that they could be proud of. That in itself was a big deal.



6. Yao Bu, *Vaccine Revolution*. Screenprint, 2017 and Shelby Hayward, *Untitled*. Screenprint, 2017

RVK: Lisa, unlike the visual arts students that Patrick works with, your MA Graphic Design students at Coventry University are perhaps more used to responding to 'issues-based projects' and what gets called a 'live brief' in design subjects. Can I ask first about your motivations for including your MA Graphic Design students in *VacZineNations*!?

LW: Our students at Coventry University are a diverse international group and I could see very quickly that the topic of vaccines, as seen from international perspectives, would be a very interesting 'live brief' for this group of students to work through. I was also drawn to the format of the 'zine' as a hands-on format few of them had encountered. So, on both counts it presented a concise 'design thinking' project opportunity. As a teaching team, we thought this would both broaden and enrich the students' experience in terms of collaborative working in groups, and across cultural and disciplinary borders. We started a Facebook group as the locus for sharing

information and articles gathered from multiple sources.

RVK: You went on to bring your undergraduate students into the project also in a much more ambitious way. Can you describe how the project opened up to include a lot more people?

LW: Once we had the MA group working on this, we saw the opportunity to extend participation to a group of undergrads involved with an international exchange programme we run each year with Central South University in Changsha, China. That group worked in the format of posters, which we showed first on the Coventry University campus, then at the exhibition in Trondheim, and then the works came together in its own discreet *small zine* for Geneva. Some of the posters were also selected for the *Big Zine* project. We run the exchange with CSU as an COIL (collaborative online international learning) project, which means students work together online. But in this project, there was also the face-to-face exchange aspect of the Chinese students coming to Coventry and vice versa. This again allowed the topic to be discussed broadly and for research materials to be shared through online systems—at least that was the plan. The Coventry undergrad students joined the Facebook group, but of course for the students in China that wasn't possible. So, to overcome this as we have done previous years, we developed an online blog where our students transferred materials from the Facebook group onto Tumblr. But when we went to China as part of the exchange trip, we discovered that Tumblr too has fallen out of favour in China. So, it became difficult to sustain a good level of communication through those systems, so the face-to-face discussion in the classroom became central. Some of that was realised with more mature solutions, and the students were encouraged in the classroom sessions to consider how their design work 'speaks' in international contexts, which really enabled the students to 'own' their intercultural competencies by the end of the exchange programme. They were forced to ask themselves if their designs 'work' in different contexts, leading to a much greater awareness of the designers' responsibilities, the designers' voice and the cultural influence that design can have.

RVK: When I came back from Geneva, we did a follow-up session with the Coventry MA Graphic Design group, we looked at images of the exhibition and they were able to see the context in which their work met an audience—not a context many of them were used to working in. We also asked them to respond in writing to six questions:

1. What did you learn/get from the project that you expected to learn?
2. What did you learn/get from the project that you didn't expect to learn?
3. What would you do differently if you were to do a similar project in future?
4. What did you find most challenging about the project?
5. Is there anything that you would wish to learn more about as a result of this project? (skills/understanding) and,
6. What, if anything, did you learn about vaccines?

LW: Mainly the student responses centred around four key things: the details they learned about the specific scientific or social themes they focused on in their research; the practical skills they developed in making the zines; the challenge most of them found in collaborative working in groups; and reflection on how they might have approached the project differently. Surprisingly, many of these students have never had to collaborate before, so learning the art of negotiating a

solution to a design problem as a group was a difficult thing for many of them. One student responded that “the project further proved to me how passionate I can get about social issues and increased my interest in Social Impact Design.” That was really exciting to hear, and a couple of other students also demonstrated their growing awareness of the impact their design work could have.

RVK: In relation to the evidence-based topic of vaccination, do you have the impression that the students did indeed learn more about vaccination and vaccination policy than they had expected to?

LW: Yes. This was evidenced in interesting ways in a couple of the student responses such as “I hadn’t expected to learn as much as I did about HPV and just how many people it affects,” and most poignantly by a student from Nigeria, “some of my assumptions about the Polio virus were proved incorrect. I had assumed that the Polio virus was completely eradicated from Nigeria, but research showed that I was wrong.” The cross-cultural make-up of the group meant that we were really able to look at the topic from multiple cultural perspectives and students started to think about vaccination from the position of their own bodies. One student responded by saying that she “always knew vaccines were important because back in India we take vaccines pretty seriously and it’s a must that we take all the vaccines that are available.” Overall however, the challenge was to encourage the students to really dig into the subject matter and some students certainly achieved that better than others. One student noted that “vaccine knowledge is specialized and hard to understand” and the responses from a number of students revealed useful reflection on the vital role design plays in communicating health advice and policy to a non-specialist audience.

RVK: One of the students responded that they would now like to learn more about curatorial work and how exhibitions are mounted. It was interesting for me that for most of these students it was the first time they had participated in an exhibition. It had not occurred to me until we had the post-show chat that for graphic design students this was a new experience that also crossed a disciplinary boundary. I described to them some of the moments I witnessed in Geneva of people interacting with their works, particularly seeing scientists getting so excited to see work made by an art and design student on the subject they have spent their careers working on.

LW: I was really struck that people were excited by the exhibition. I thought it was so interesting for the students to hear how people interacted with the work. So, in terms of the subject of combining art with advocacy for important topics, I think that was perhaps a really important bit of feedback for me as an educator, and would encourage me to participate in such a project again.

RVK: One of the aspects of the project I have found very interesting was working with students between the disciplinary boundaries of ‘art’ and ‘design’ and the conventions that come with each disciplinary realm. L, you intersected with *VacZineNations!* as both a design tutor at Coventry University and as a participating artist, contributing a small zine artwork that moves beyond those two categories into what you have called a research aesthetic. Can you tell me about your involvement in *VacZineNations!*, what you made and how your contribution developed as a piece of artistic research?

JH: I got involved partly because I teach part-time on the MA Graphic Design course at Coventry University, but also because I am interested as an artist-researcher in how art as research can establish what the artist Simon Pope has described to me as contemporary art's research aesthetic. As I understand his notion, how contemporary art communicates or performs its knowledge is increasingly informed by research and everyday practices beyond the traditional discipline concerns of art and design, but also how contemporary art weaves together these different modes of knowledge in interesting or unexpected ways. The rich mix of different participants in this project seemed like an excellent opportunity to learn for myself and to support the students. On a straightforward subject level, addressing my rather embarrassing ignorance about vaccinations as it turned out, and at another level observing how such a complex layering of different modes of knowledge might be presented as a project and exhibition. On a simpler practical level however, I saw a chance to return to a mode of making works that I had steered away from somewhat in my practice-led research but which now seems to be increasingly something of a preoccupation: written and designed dialogues that function as dialogical works and works of art-as-education. For me dialogical texts have an implicit learning dimension and I believe producing such texts as an artist emphasises the artist as a co-teacher-learner in the Freirean sense rather than an imperious expert. I am conscious that there is something of a tendency to knock the notion of expertise, and that might seem somewhat odd in a project involving so many remarkable people involved in this project about which I have no problem using the term, but for me it is about problematizing that claim to power for artists. This project seemed like an opportunity to work on a brief alongside the students as part of my design teaching practice in a way that demonstrates the artist-lecturer as another co-learner. I learned some things from the students about their perceptions of vaccinations, but, also, I learned from my collaboration with a doctor who lives in my town, Dr. Clare Littlejohn.

But I was also personally motivated by the chance to produce a new dialogue-as-artwork. I had recently returned to thinking about the concept of the literary genre of 'it narratives'. It's an 18th-century genre of written dialogues with objects and things. This genre seems so oddly timely as I have been trying to come to an understanding of object-orientated ontology, panpsychism and the Anthropocene and how these perspectives might relate to my interest in dialogue as art. The work I made as a *small zine* is called *A dialogue on vaccination*. I started by considering what the 'career' or life story of such an object might be, and wrote out a protocol for a semi-structured interview. I was thinking of doing it as a performance interview—although I know all interviews are a performance of sorts. But a friend of mine put me in touch with Dr. Littlejohn who had had some experience working with vaccine programmes but weirdly also had an interest in something I had never heard about before called 'literature in medicine'—an example would be W. H. Auden's poem *Letter to a Wound*. So, Dr Littlejohn agreed to take part. I explained to her I was going to ask a series of questions, and would she be willing to try and answer as if she were a syringe intended for vaccines. The conversation revealed lots to me about the production, the journey or distribution, [and] the life-span (as in the single-use: its life's purpose is for one use only in the case of vaccine use).

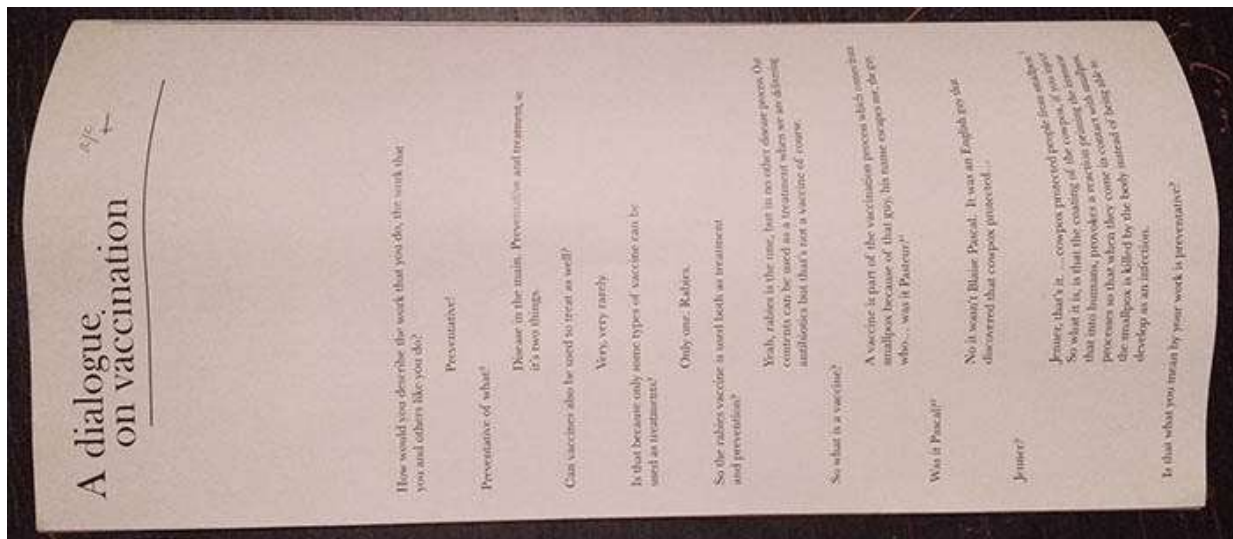
RVK: Did anything unexpected arise from your interview with the doctor?

JH: It made me realise how little thought I had actually given to the importance of vaccinations

for public health, basically how little I knew about vaccination. I was surprised to learn how in the UK parents maybe take it for granted or perhaps even have an odd skeptical or fearful relationship to vaccinations, but clearly that's not the case everywhere in the world where in many places there seems to be a much more positive relationship. I was surprised that my dialogue with the doctor touched upon themes that led me to follow up and learn about some more uncomfortable UK-based issues such as the Measles, Mumps, Rubella (MMR) scandal and the damage that one discredited piece of fake research did to the public health of the UK for a while. The extent of that damage was a shock to me. Even more uncomfortably, the other thing I was surprised to read about was the continuing skepticism or even hostility towards immunisation programmes overseas in countries which have an Islamist dimension. But more surprising, was the discovery that even some doctors in the UK still question the science behind vaccinations.

RVK: Final question John, was there any the impact on your teaching?

JH: Working on this project, I became aware just how many news articles about vaccinations were appearing in the national press quite by chance during its timespan. Feeding them back into the Facebook group with the students helped me to realise the value of social media as a real-time 'live' group learning tool. I think students of all creative disciplines now have to be networked and global in how they approach projects, and the multiple dimensions, discursive platforms or spaces of *VacZineNations!* was a great example for all that were involved.



7. John Hammersley, *A dialogue on vaccination*, 2017

RVK: Concluding Reflection

This conclusion discusses some of the insights that emerge from reflection on the process and outcomes of the collaborative and complex *VacZineNations!* projects. I characterise the complexity of *VacZineNations!* as messy, a description perhaps exemplified in the myriad contexts of the project revealed in the dialogues. *VacZineNations!* was the work of many individuals who worked within the projects in varied ways. This messy working approach meant that processes crossed assumed hierarchies between student and professional work, education

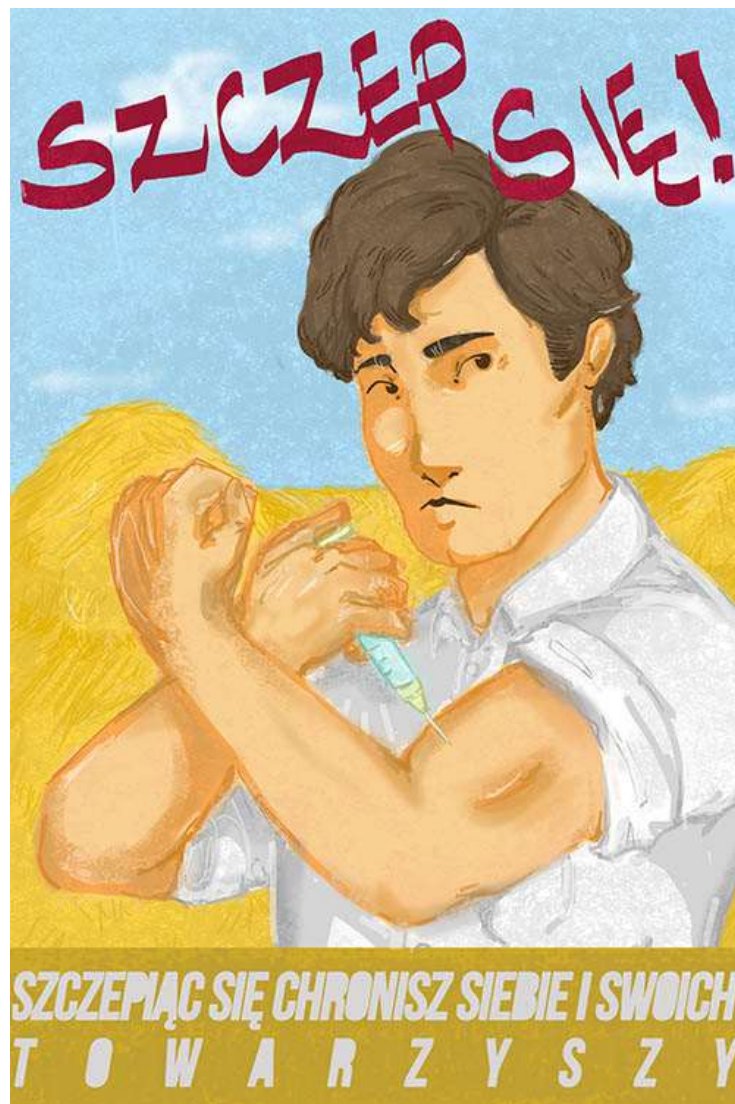
and art, and multiple disciplinary lines between art, design, journalism, and health policy. The projects emerged from an invitation to participate in a professional context, which translated into a live brief for students, typical in graphic design education, but as John Hammersley states, less so in the visual arts where such prescriptive projects present a challenge to the perceived need for autonomy for visual artists. Whereas visual arts students worked through questions similar to the <Immune Nations> artists, each teasing out their own solution to a concern that outcomes may lean towards the overly didactic approach, graphic design students were challenged to move beyond their own perceived role as communicators to explore a less familiar role and responsibility as content generators.

The evaluative dialogues address the processes involved in developing *VacZineNations!* revealing modes of approach, challenges encountered, and how participants (teachers, students, and artists) devised connections to the thematic concerns of the project. Such an evaluative approach omits the perspective and voice of the wider audience, people who encountered the works at exhibition but were not otherwise participants in the process. However, observations of interactions, overheard comments and anecdotal feedback suggest the projects were received with interest in both Trondheim and Geneva, mainly by an audience of scientists and health policy-makers attending the GLOBVAC conference and the World Health Assembly. I witnessed members of this wider yet specialist audience engage with the *VacZineNations!* projects with enthusiasm, excitement, and curiosity, working together to turn the pages of the *Big Zine*, examining the *small zines*, and encountering the *Window Graphics* in surprise. This audience did not seem to regard these works as specifically aesthetic artistic objects for contemplation, but rather as creative catalysts for action and dialogue, provoked by the interdisciplinary engagement with their own areas of highly specialised expertise. As Lisa Webb indicates, conveying back this engaged audience reaction to the MA Graphic Design students in Coventry as part of a discussion on the exhibition, was a critical moment in the students' understanding of the impact their design work can have in broader discourse. Patrick Mahon makes a similar point in relation to his Skype tour of the Trondheim exhibition for his visual art students at Western. He points out that the occasion when students saw their work at the exhibition was a key transformative moment of feedback. I argue that the outcomes (and the artwork) of *VacZineNations!* are not only the physical objects and interventions in the exhibition spaces: perhaps more significantly, they are the dialogues and transformational exchange that occurred towards, and as a result of the project's messy, but multi-layered, conversations. These dialogues occurred between the participants within the three <Immune Nations> workshops in Canada, Trondheim, and Geneva where the *VacZineNations!* projects were devised by Knowles and Tonoyan; in the classrooms in the UK, China and Canada; in Armenia where the *Big Zine* was designed and produced; within audiences encountering the exhibition and the artist/initiators; within the post-project dialogues undertaken for this text; and within each of the subsequent sites of critical presentation such as published texts and public talks.

In reflecting on the function of audience voice in this project, I argue that it is the uneven manner by which participant and audience roles are reconstructed by such dialogue-based projects that disrupt the normative sequence of production and reception in art. This disruption also contributes to the messy character of such projects, where clean boundaries between artist and audience are encouraged to fray. The general topic of public health, and the specifics of vaccination science and policy addressed by the works, are the professional realm of many of the

invited audiences for the two exhibitions, and thus the participants in *VacZineNations!* entered into established and ongoing dialogues produced by others. In defining the outcomes of the project, I argue that the classrooms, the three <Immune Nations> workshops, and the post-project critical conversations, with each producing a dialogue that addressed the role and responsibility of artists and designer towards advocacy in health policy, were as much sites of reception as the exhibition itself.

Through *VacZineNations!* the project initiators set out to develop an alternative educational model *and* a critical methodology for artists wishing to address pressing political and social challenges in interdisciplinary and collaborative ways. This account gives some indication that participants and interlocutors in such dialogue-based projects understand creative art and design practice as transformative. Research-based dialogical art projects such as this become a means of teaching art and design students the critical rewards of participating in global conversations that address the challenges that affect us all.



8. Marta Bogdanis. *Untitled*. Digital image. 2017

Image Notes

1. *VacZineNations!* Poster installation at Galleri KiT, Trondheim, Norway. Rachelle Viader Knowles.
2. *VacZineNations!* The *Big Zine* installed at UNAIDS, Geneva. Rachelle Viader Knowles.
3. *VacZineNations!* The *small zines* at UNAIDS, Geneva.
4. *VacZineNations!* The *Window Graphics* at UNAIDS, Geneva. Left: Lu Song. Right: Ziyang Peng and Cui Yixuan. Rachelle Viader Knowles.
5. *VacZineNations!* The *Window Graphics* at UNAIDS, Geneva. *Bunny* by Claudia Poppy. Rachelle Viader Knowles.
6. Yao Bu, *Vaccine Revolution*. Screenprint, 2017 and Shelby Hayward, *Untitled*. Screenprint, 2017.
7. John Hammersley, *A dialogue on vaccination*, 2017.
8. Marta Bogdanis. *Untitled*. Digital image. 2017